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|  | **SHORT COURSES’ PLACEMENT**Tutor’s Workshop Evaluation Sheet*And week 4&5: Observing student’s Evaluation Sheet* |

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| **Name of Student** | Rafail and Nell |
| **Name of Tutor** | Aby Watson |
| **Date of Workshop** | 09/05/20 |
| **Lesson Title** | CIRCLE |

**Planning**

1. Lure
2. Building Belief
3. Into Action
4. Development
5. Reflection

This week’s content saw you begin to explore a topic connected to the wider

world: capitalism. A meaty, but really interesting, subject to delve in to.

I enjoyed the creation of a new value system at CIRCLE, which creates a

hierarchy between users in response to their ‘productivity’. This system
mimics capitalism in the real world well – the workers do the labour, and get little – despite being the backbone to the hole operation. I’m really, really interested in where you take this.

Your content feels paired-down, which is great as I’ve been asking you to condense your materials. This week is your strongest yet. The through line of your material has been carefully considered, and it all links well!

**Managing The Drama**

The content begins with a video from Felicity Bell, played by Nell in role. Well, it begins with a notification type of address in MS Teams, which was really effective – this sort of technical communication language works well. You have taken on my feedback with making a more professional backdrop – which looks better. Nell, your character is professional and we’re beginning to see more detailed hints at her character – she is a Gold CIRCLEr, and talks about dedication to the CIRCLE. Keep developing this character, how can she subtly communicate and influence things about the drama, or where the drama is going? She can be a tool to drive the story through her behaviour, the information she gives, and how she gives it. Do we want the YP to like her, or not? Is she an ally of us? Or someone to be weary of?

The video begins to touch on some interesting tensions – Gold members can remove other members…! The power! These grittier aspects of CIRCLE are great, and present the YP with an environment that they may question whether to trust. That’s interesting, as it automatically brings them into a questioning place, which can lead to them taking action. You could explore this further – it’s an interesting place.

The link between conventions, video lure and letter/email, worked well – with Felicity’s follow up email. “Sending you an email now” with the pop up was great – it brings the drama into the present moment for the viewer, and it feels like there is a story unfolding. More of these links using the iconography of technical communication would be great – it linked all your activity, and the journey between it all felt the most cohesive it has so far. Keep it up!

A thing to consider with your dramatic materials… How can you plant the seeds of what is going to happen in the story? By this, I mean – how can you include small curious moments that can be used/can affect the drama later? For example, do you start communicating Felicity’s character as a foe subtly through her performance, and then does she do something later that will make us question her as an ally? Little seeds like that can help create a greater sense of story and continuity – it can help build the drama. It can also mean that the YP could maybe make a judgement call later, and be able to make their own decisions. “Who do you trust? Do you trust Felicity?”.

(The above ideas are examples to articulate the idea of planting story seeds – **not at all** a suggestion of where to take your narrative)

Communication

With Felicity’s video and email, you have the task of communicating a decent amount of information – some things worked well with how you navigated this communication. The inclusion of graphics and text worked were essential, and were clear and interesting to look at. Continue including visual aspects to these videos – it keeps them dynamic and helps communication.

Frame of email works great – would be even stronger to integrate the task information into the email. You’ve broken it down there for clarity, which is good, but it would be more cohesive if that breakdown came from Felicity herself in the email. Then, the email is the complete focus and it gives us everything we need from that slide. I feel the email could be clearer on the details of the video, you ask… how do you want to show them what Circle is? But, I’m not sure whether the YP have been immersed for long enough in the world to have autonomy on, and ideas about, that. There’s also an invite to write a song, but there isn’t much support given on that idea. Make sure you give a focused request, so they’re super clear on what they’re making, how they’re making it and what they’re making is supposed to communicate to the viewer, or be specifically ‘about’.

Communication on the MS Teams chat is great, Raf you are enthusiastic with their work and give detailed and fun responses. It makes total sense that you are the person to navigate the discourse there, and it translates your reflection and out-of-role function well. It gives a sense of continuity for your role.

Reflection (in the workshop)

It was great to see you include a moment of reflection in this week’s content. The camera angle looks so much better in a fixed place, and it’s great to see the video is running at a shorter time. You have a warm presence in front of the camera, and have a calm and reflective energy. However, you could be more dynamic at moments with your address; your tone was similar throughout. Can you shift and change your energy during your address to make it more engaging?

The video used visuals, like the bronze/silver/gold pop ups to help communicate your ideas. Your video included a few questions which you posed to the group – it’s great to see you use questioning as a tool for reflection. You visualized this first question, but didn’t do so for the others – be consistent with your choices.

Some questions you posed were clear and direct; *was the outcome fair?* These simple questions worked best, whereas *what was the general feeling whilst doing the tasks, knowing that there are some points to gain from those tasks* was a lot less direct, with more room for misunderstanding / confusion, and unclear questions usually lead to unclear answers. Be really specific and clear with what you’re asking. i.e *Did the fact that points would be given change how you did the task? If so, why?* I’d be weary of using too many supporting statements i.e. “or maybe it felt rewarding after you’ve done it?”, as it can sometimes muddy the water more than giving clarity – but that’s relative.

It is an interesting strategy to give them questions and a worksheet to note their thoughts down on. I think you could be clearer and more accessible with this idea: could the worksheet have had the questions on? With a space for responses?

Evaluation (of the workshop)

N/A

**Additional Comments / Next Steps**

This is your strongest week so far, well done. You’re beginning to simplify your great – but ambitious – ideas, and am beginning to find a cohesive world for the drama. My advice for you now is to grow the drama into the direction you want, and build on what you have established – there are the players of Felicity, Quinn, and the points system, the hierarchy AND the youth circle. Build on these ideas and strengthen them, rather than throw another idea into the mix.

**Evaluation of Teaching and Learning**

**Planning**

* Framing clear learning outcomes
* Content for drama sessions
* Activities/conventions and strategies
* The progression of learning
* Development and understanding

**Managing the Drama**

* Organisation and consideration of the group
* Organisation and consideration of the space
* Use of conventions
* Managing opportunities for learning
* Class control
* Use of questioning within the drama
* Opportunities taken for additional and deep learning

**Communication**

* Presentation of ideas
* Use of questioning
* Critical analysis
* Listening skills
* Presence
* Transition between activities

**Refection**

* Opportunities taken for reflection from within the drama
* Reflection on learning
* Use of questioning

**Evaluation**

* Ability to analyse and evaluate learning
* Providing constructive feedback
* Synthesis of theory and practice

**Brief**

**Pairs**

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| --- | --- | --- | --- | --- | --- |
| **Student Pairs** | **Day** | **Time** | **Course** | **Tutor** | **Workshop Assistant** |
| AggyCath | Saturday | 9am-10.30am | Drama for Primary 1 - 2  | Caitlin Fairlie | Sally Charlton |
| JuliaKaiya | Saturday | 9am-10.30am | Drama for Primary 3 - 4 | Aby Watson | Althea Young |
| NellRafael | Saturday | 11am-1pm | Drama for Primary 5 - 7  (A) | Aby Watson | Sally Charlton |
| BrandonDyala | Saturday | 11am-1pm | Drama for Primary 5 - 7  (B) | Caitlin Fairlie | Althea Young |
| JessJoe | Saturday | 10am - 12pm | Drama For Secondary 1-2 | Jack Stancliffe | Erin Michael  |
| GudrunJen | Saturday | 10am - 12pm | Drama For Secondary S5-6 | Kirstin McLean |   |
| Sean MSean T | Sunday | 11.15am-12.45pm | Drama for Primary 1 - 2  | Thom Scullion | Erin Michael |

**Dates**

| Week | Date | Focus | Notes |
| --- | --- | --- | --- |
| 1 | 25/26 April | Planning |  |
| 2 | 2/3 May | Managing the Drama |  |
| 3 | 9/10 May | Managing the Drama |  |
| 4 | 16/17 May | Communication | 1. Student’s solo Workshop
2. Observing student evaluates partner using the evaluation form
3. Observing student feeds-back to delivering student after the workshop
4. Mentor evaluates workshop, as well as evaluates the observing student’s ability to evaluate
 |
| **NA** | **23/24 May** | **Half Term** | **No Class** |
| 5 | 30/31 May | Communication | 1. Student’s solo Workshop
2. Observing student evaluates partner using the evaluation form
3. Observing student feeds-back to delivering student after the workshop
4. Mentor evaluates workshop, as well as evaluates the observing student’s ability to evaluate
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| 6 | 6/7 June | Reflection |  |

**Teaching Practice**

Throughout your Teaching Practice, you will be supported by a Tutor who will observe the weekly practical work and engage in an ongoing discussion with you about your development, practical and critical skills. Tutors will give you critical feedback on their observation of your development in the following areas:

* 1. Planning
	2. Managing the Drama
	3. Communication
	4. Reflection
	5. Evaluation

Assessors will be looking for:

* Evidence of a strong commitment to planning with all materials prepared to a high standard.
* An ability to manage ideas effectively in a classroom context.
* An ability to communicate successfully with a class of young people and cater to a variety of learning styles.
* An ability to evaluate learning.
* A commitment to an ongoing and detailed reflection into planning, delivery and analysis.
* The ability to engage into critical discussion into your own learning and wider research.

**Digital Teaching Practice Portfolio**

You are required to create a Digital Teaching Portfolio using word press or another blogging platform, if preferred. You should ensure that both your Mentor and Gary Gardiner have access to this portfolio. Each week students should upload a copy of their:

* + - Workshop Plan
		- Mentor’s Workshop Feedback
		- Workshop Evaluation (which includes either an annotated workshop plan or a Critical Evaluation)

The Tutors will be looking for:

* A set of clear plans and supported materials.
* An ability to describe ideas and justify them with appropriate research.
* A commitment to an ongoing and detailed reflection into planning, delivery and analysis.
* Evidence of a wider critical enquiry and an attempt to embed related theory into a process of reflection.

Your workshop evaluation should draw on your own thoughts about the successes and challenges of the workshop, your mentor’s feedback and **relevant theory from your wider reading**.

Submission: 12 June 2020 @ 2pm

**Support Structure**

You should submit a draft of your workshop plan to your mentor by email, by **6pm on the Tuesday** before each workshop. Your mentor will then provide direct advice on your plan by phone or in person at an agreed time before the weekend, enabling you to create a second draft of your workshop if necessary.

You should arrive to your workshop **at least half an hour** before the workshop begins. You should bring along 3 copies of your plan, one for each of you delivering the workshop and one for your mentor.

Your mentor will sit out of the workshop and will write detailed feedback (using the form above) as the workshop progresses. You will then have an hour after the workshop to reflect on your successes and challenges and to receive detailed verbal feedback from your mentor.

NB – If your tutor is unable to meet you straight after your workshop (due to leading another class, for example) then you will organise another mutually agreeable time to debrief either in person or by phone.

**Additional Resources**

Equipment

Students are responsible for booking all equipment through AV. These bookings should be made by Wednesday @ 5pm before the workshop.

Budget

Each class has a budget available. Check with the class tutor as to what is currently available.

Materials Box

Each class has a materials box, which includes paper, pens and other materials, which can be used as part of the workshop.

**Other Notes**

You have 8 hours in your weekly timetable given to you as Independent Learning in relation to Radical Pedagogy. Some of this can be ‘claimed back’ for the 2 hours workshop delivery and 1 hour feedback. The rest of these hours are available for planning. This is independent learning time and should be managed by the collaborating workshop leaders.

This is a proto-professional environment and students are expected to conduct themselves professionally. This includes punctuality, attendance and a professional attitude with participants and staff alike. If there are any problems at any time, please speak with Gary Gardiner.

**Mentors**

Mentors should send reports by **5pm on Sunday 14 June** to Gary Gardiner for moderation.

**Adjustments for Digital Learning Due to the Coronavirus Pandemic**

*Digital Process Drama*

***Aims***

These adjustments intend to address a number of issues for the running of the Short Courses Placement component of the Radical Pedagogy module:

* + To ensure that CPP students can still meet the Learning Outcomes required to pass the module and the 2nd year of the CPP programme without the need for resitting in third year or an entirely alternative assessment.
	+ To provide Short Courses students (young people) with stimulating creative opportunities for learning during this time of school closures and whilst the normal Short Courses provision is unavailable.

***Overview***

Where students would have prepared content for physical drama sessions, now you are being asked to prepare Process Drama *inspired* digital content which might engage young people online.

You will be launching your Digital Process Dramas via an interactive PDF, young people will choose to ‘sign up’ to your project and then you will share (and hopefully receive back) creative content using Slack: an interactive platform for team collaboration.

***Structure***

* + You will create an Interactive PDF (a template of this is currently being developed by marketing) which will establish your Process Drama. This will be launched by Short Courses on what would have been the first Saturday of the term: 25 April.
	+ These PDF’s will be sent to ALL Short Courses students in that age category. Ie, if you are working with the P1s your information will be shared across all the Lower Primary students. Likewise with the Upper Primary and across the Secondary students.
	+ Each week Students will develop a draft plan (and where relevant a first draft) of digital content. This should be sent to mentors by 6pm on a Tuesday afternoon.
	+ Mentors will organise time to feedback during the week
	+ Students will take on feedback, finalise content and upload to Slack
	+ Students and mentors will wait to see if there are any responses to creative tasks etc.
	+ Mentors will use the Process Drama Template to feedback on digital content.
	+ Mentors will organise a mutually agreeable time to also have a face-to-face debrief and forward planning for the following week

***Learning Outcomes*:**

Where criteria specifies ‘Classroom activity’ or ‘Workshop’ the assessment is modified to mean Digital Resources and Interactions.

**LO1 Ecological and Social Practice**

On successful completion of this module you will be able to co-create performance work and lead creative inquiries which originate from the lives, cultures and contexts of others in the context of radical pedagogy.

Criteria:

* + Evidence of a strong commitment to planning with all materials prepared to a high standard.
	+ An ability to manage ideas effectively in a classroom context.
	+ An ability to communicate successfully with a class of young people and to cater for a variety of learning styles.
	+ An ability to evaluate the learning of others.
	+ A commitment to an ongoing and detailed reflection into planning, delivery and analysis.
	+ The ability to engage into critical discussion into your own learning and wider research.

**LO2 Aesthetics and Composition**

On successful completion of this module you will be able to apply an understanding of aesthetics and composition to performance and documentation in the context of radical pedagogy.

Criteria:

* + A high degree of aesthetic and compositional thinking in the production of workshop plans and teaching resources.
	+ Evidence of aesthetic and compositional skill in the planning and delivery of workshops.

**LO3 Critical and Contextual Understanding**

On successful completion of this module you will be able to demonstrate your developing critical voice in a supported learning environment to locate your practice in the context of radical pedagogy.

Criteria:

* + Critical rigour in the reflection and planning of workshops through a Teaching Practice Portfolio

 **LO4 Embodiment and Wellbeing**

On successful completion of this module you will be able to apply an embodied practice to support the development and wellbeing of the self and others in the context of radical pedagogy

Criteria:

* + Evidence of an embedded understanding of Embodiment and Wellbeing in designing learning experiences for others.
	+ Embodiment and Wellbeing principles in the discussion, design, delivery and reflection of work

***Notes / Considerations for discussion***

* + What if no Young People interact?
	+ Aesthetic Trap: Coronavirus, in international Process Drama!
	+ Sensitivity in a time of crisis. Remember you are not in the room.
	+ A need for balance between Mentorship and Collaboration
	+ Tutors are not expected to be experts in digital learning or indeed technology!
	+ The complexity of parent involvement
	+ Solo week
	+ Keeping the current template and structure
	+ 6 Process Drama workshops might become 6 digital offerings or challenges, or you might plan for multiple offerings each week
	+ The need for flexibility and adaptability